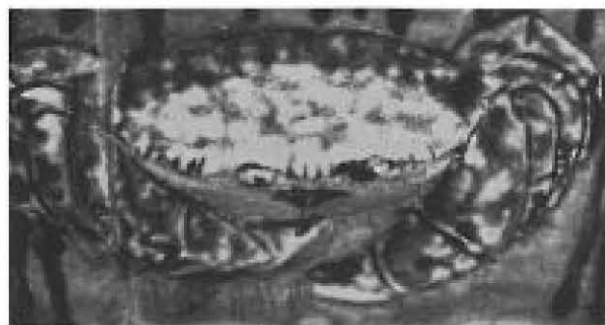


Connie Glover *Octopus's Garden*

This spring I completed *Octopus's Garden*, a major public art project at Riviera Gardens townhouse development in Richmond. The project is 105 sq ft of relief ceramic tile installed on a 33 ft long curved concrete bench.

After attaining the commission through the public art process, the project took three months to complete. The developer, Adera Developments Ltd, agreed to provide the concrete bench where a retaining wall/seat had been planned and then a wooden replica of the concrete bench was made, adding 8% to all measurements for shrinkage of the clay during drying and firing. This was a bit of a brain teaser because the concrete bench had been inaccurately built, requiring measurements to be taken every two inches and enlarged by 8%. Fortunately, after removing and rearranging most of the studio equipment and furniture, the finished wooden bench just fit in the studio.



I began the claywork by rolling out slabs and draping them over the wooden mould, then joining and smoothing them before building up the surface in relief. It became apparent that some areas were drying too quickly, even though the whole form was carefully covered in plastic and dampened sheets were draped over the clay plus a humidifier was used under the bench. When the relief work was completed, I began painting some areas with slips before cutting it into tiles and removing them from the form. Each piece was numbered, hollowed out in built-up areas to maintain an even thickness, and scored to aid in adhesion to the mortar. The tiles were soda glazed

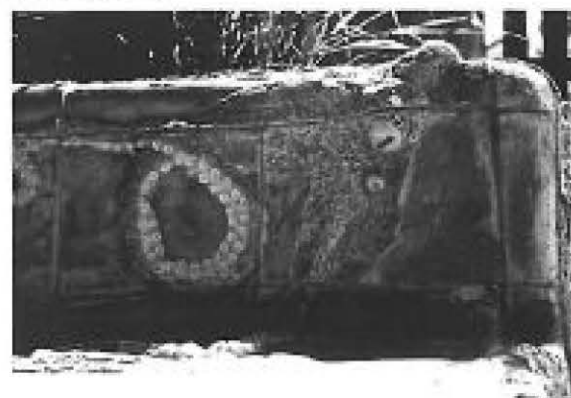


in my gas kiln in three firings but a subsequent two firings were necessary to correct some problems resulting from an unexpected colour

change in the clay I was using. The installation took five days with me working with a professional tile setter.

The bench sits under a tall silver maple tree and the surrounding landscape has been planted with tall grasses, creating a shady green oasis. It is used and enjoyed by passing pedestrians, the nearby elementary school and daycare centre, and Riviera Gardens residents. I hope it will gently remind the public of the beauty and complexity of the ocean and its creatures and the urgent need for preservation of this fragile marine ecosystem.

Connie Glover



Techno Tip

Making Ceramic Education Thrive

More and more ceramic programs at schools, colleges and universities are being axed. Do we correctly understand why? If the reasons are similar across North America then could we not unite to form some sort of plan?

What are they being replaced with? Does the replacement cost more or less to run? Isn't the issue often one of perceived relevance? Isn't it often the computer-related programs that take over the ceramic space? I agree programs can die because of mismanagement, but do computer courses get axed or are the instructors replaced? Isn't the time to make ceramic programs look more relevant when they are going strong?

Artists face daunting technical challenges, many for which computers are far from irrelevant. Isn't it possible that if introducing technology or creating liaisons with technology courses helps a program survive that alone is enough reason? There are so many technologies that are so useful in ceramics.

The ceramic tile industry is an example of the marriage of technical with artistic. Thousands of companies in Spain, Turkey, Italy and Portugal make an incredible variety of beautiful works. I am guessing that ceramic art programs related to tile at universities in Istanbul are not in danger. Although many companies are hundreds of years old they readily embrace helpful technology. Can we make our programs more technical in a practical way?

Here are some things that might be incorporated to make a program better straddle the line between art and technical, to look better to a board of directors and a community that favors technology:

- Development and deployment of online courseware
- Use of 2D graphics software and ceramic ink jet printers to make ceramic decals
- 3D visualization before construction of sculpture
- Stereolithography to reproduce moulds of 3D drawings
- Gallery website construction

- Introduction of chemistry, mineralogy and physics software and understanding
- Use of lab record keeping software to maintain testing, material and recipe information
- Tile fabrication, glazing and firing
- Pattern and mould making using new polymer materials
- A visible magazine rack with examples of technical ceramic publications from around the world (hundreds are available and we are working on a list at Digitalfire).
- Promotion of attendance at industry tradeshow (i.e. tile, tableware)

To some degree some of these can be incorporated in programs for children so the link between ceramics and technology is evident. **Boing-Boing, The Ceramic Cat** is a children's book about cat allergies, a little boy, and an inventor neighbour. You can get it at <http://www.acers.org/publications/books>. Other great books available include **Ceramic Innovations of the 20th Century** and **The Magic of Ceramics**. They really help readers appreciate that ceramic technology is not only a part, but the driver behind the electronics and communication industries and a major player in so many others (e.g. construction, transportation, medicine, sporting goods). Also see **Innovative Ideas in Ceramics and Materials Curricula**; the title speaks for itself.

When I held a piece of machined silicon nitride in my hand and listened to someone tell me how strong, light and heat resistant it was compared to steel, the light really came on for me; there are incredible things happening in the development of new ceramic materials.

The mystique of primitive and raku firing might be a great link with the past but program survival is now an important focus. We need to be linking with the future. Mixing thousands of textbook glazes may or may not be educational, but now it is time to understand some of the chemistry of glazes and mineralogy of materials. Artists have no shortage of great ideas; the problem is the technical ability to carry them out, isn't it?

Technology, in fact, provides us a way to discuss and plan this together. I have created a bulletin board site at Digitalfire and will post this article there. Please leave your comments on programs you know are in danger and why, and suggestions you have that could be documented and implemented. The URL is <http://digitalfire.ab.ca/phorum/list.php?f=2>.

Tony Hansen

<plainsman@digitalfire.com>

Plainsman Clays Limited

Newsletter Submission Deadline

the 8th of the previous month

Send to Guild office, address on page 12,
or
<bcpottersnewsletter@bcpotters.com>

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Gallery of BC Ceramics Exhibitions

Call for Exhibition Proposals for 2003

Deadline October 31

The proposal should include the following:

- 6-10 slides or photographs that show quality and range of work intended for exhibit
- a biography/resumé and a statement about your work
- a description of the work to be exhibited (the process, price range, and dimensions and number of pieces)
- proposed title and a paragraph describing the exhibit

Terms & Conditions

All applicants must be members in good standing of the Potters Guild of BC.

Work exhibited must be for sale (unless prior arrangements have been made with and at the discretion of the Gallery Manager).

All work must date no earlier than January of the preceding year.

The artist receives 50% of the retail price of any work sold.

The duration of the exhibition is approximately one month.

The Exhibitions Selection Committee will endeavour to contact submitters by November 15 in writing only.

No critique is provided.

John Chalke Workshop

Sa/Su October 5/6, 10:00AM-4:00PM,

Shadbolt Centre for the Arts, Burnaby

Co-sponsored with the Potters Guild of BC

Cancelled

Book Now!

Trudy Golley Workshop

Saturday, February 15 and Sunday, February 16

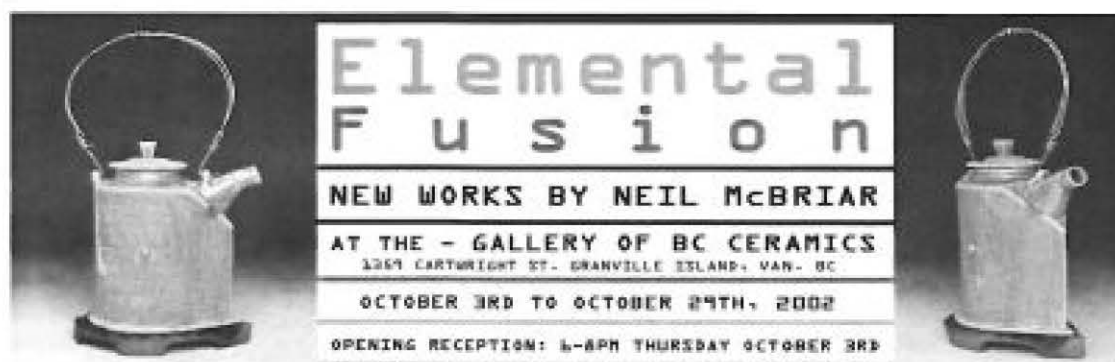
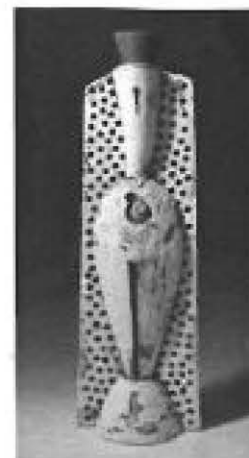
10:00am-4:00pm, Shadbolt Centre for the Arts

\$64.20 Earlybird price

\$74.90 after January 31

The Potters Guild of BC and the Shadbolt Centre for the Arts present Calgary-based ceramic artist Trudy Golley. Currently teaching at the Red Deer College in Alberta, Trudy is known for her large sculptural work. She demonstrates her sculptural handbuilding techniques and use of 'paper-plaster', and presents slides of her work.

See Soda Firing Workshop page 11



Made of Clay at Christmas

Friday November 29 - Sunday December 1

Roundhouse Community Centre, Vancouver

I am glad to report that we have rented all the spaces for this year's Made of Clay at Christmas show. The list of presenters looks great; there will be lots of amazing work to enjoy and, of course, to purchase.

I hope that many of you can make it and would like to encourage you to tell all your friends and fellow pottery lovers.

Jim Stamper

MOC Organizer

Planning Fall and Christmas Studio Sales?

In the combined issue of the November and December newsletter, there will be a special section listing provincial studio sales by location.

Plan your dates and submit images and text by October 8. Send material digitally or text and prints by post. Addresses on page 12.

Identify images with name, title, date, media, technical information and dimensions. Please include an address for returning images. Text should include description of work, studio address, telephone number, dates, specific days of the week with hours.

Bizen to Hagi

by Gary Cherneff

The following is part three of four articles on travels in Japan, part 1 in July/August issue and part 2 in September issue.

After the luxury of being able to set our own daily agenda in Kyoto we were ready to slide into another well choreographed tour south and west towards the Bizen potteries near Okayama city and then down to the tip of Honshu to the Samurai town of Hagi. In Japan one can see many different ways of organizing ceramic output. In this leg of our tour we discovered how crucial local clay is to the traditional style and working methods.

Imbe is a short rail ride north from the main station at the city of Okayama. It is the most easily accessed centre for Bizen-yaki and another of the six famous ancient kiln sites. The upper floor of the railway station is itself an extensive ceramics gallery. For those with limited time it has work from many of the potters in this locality. After a thorough examination of the diverse approaches to form and surface treatment, we simply walk across the street and wade into a whole district of pottery shops and galleries. We have an appointment to meet Kimura-san. His shop, large studio and personal gallery are extensive, and represent an approach to making and marketing that we have not encountered so far. It is clear by the organization of the town that this is a "pottery destination" for Japanese and international visitors. His workshop is large and has room for several young throwers, a large storage area for greenware and a separate facility for processing raw clay dug from a pit. His shop is most like a gift store where repeats of designs are available. This is in contrast to his personal gallery, which is entered by invitation. His special one-of-a-kind pieces are sparsely displayed and we relax with him over tea to discuss pottery making.

The whole idea of Bizen-yaki revolves around the particular qualities of the traditional clay source. From the large outdoor storage bins, clay is slaked and mechanically blunged in concrete tubs. The coarser portion is settled out and the finer portion eventually makes its way to a small filterpress. On occasion special blends are produced by remixing coarse and fine. Its

fired colour is a rich lustrous chocolate brown with highlights of iridescence that run from gold overtones to steel blue patinas. It is reputed to have a high shrinkage



Bizen Teapot from Imbe, potter unknown, woodfired stoneware, no applied glaze. H: 23 cm approx

that results in difficulties in employing conventional glazing procedures. Typically pots are vitrified and unglazed both inside and out. The maximum firing temperature of 1220 degrees Celsius is far below what we normally think of as the optimum temperature for utilizing the natural glazing qualities of wood ash. The sensual appeal of the tradition lies in revealing the hand of the potter, the character of the clay, and the movement of the flame rather than the deposit of ash. Moreover since Bizen -yaki is a revered traditional ceramic style of Japan, innovation can have a serious economic downside if consumer expectations are undermined. Change is there, but it is subtle and measured.

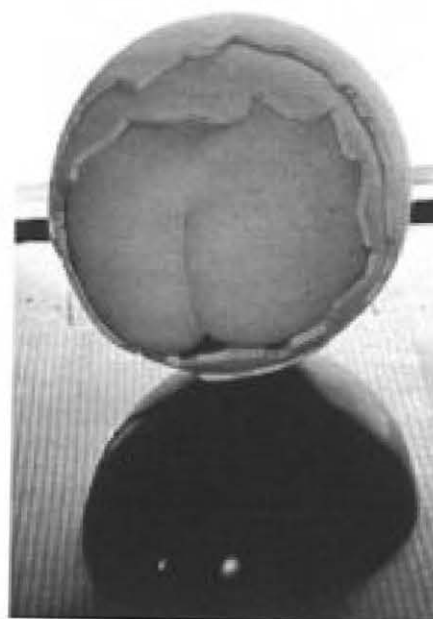
The large multi-chambered kiln has an unusually large Dogi (fire-box), which offers an opportunity to have some pots in close

proximity to the direct path of the flame. It is normally a three day firing. Opposite this is a single chamber reverse cross draft kiln. With this kiln short runs of work can be completed and fired without having to wait till the larger kiln is fully loaded. Kimura-san assures us that the results are identical.

Working our way down the Inland Sea side of Honshu we take a diversion up into the foothills of the central mountain range. About forty minutes by car north of Hiroshima is the small village of Chiyoda. Our friends have arranged for us to meet Mr and Mrs Nakaguchi, Ippu and Miyuki. Their approach to making pottery certainly has the look and feel of many North American studios. Rural in setting, but not too far from civilization, their house and gallery are a combined space graphically indicating the indivisibility of their art and life. Many artist friends are gathered to enjoy a sunny afternoon of conversation, laughter and serious toast making by hosts and visitors alike. Lunch is on the lawn between the studio and the house. Ippu, this morning, has specially prepared for us his handmade soba noodles (buckwheat). His performance piece is to cook them quickly in a gas fired wok and cool directly in cold artesian well water before ladling out portions for each guest to consume with appropriate and diverse condiments

and seasonings. There seems to be an endless supply and, of course, we also have beer and the ubiquitous local sake to help propel the party atmosphere.

This is our first encounter with a female potter and with a husband and wife partnership; both are equal and active in the design and making process. They both have strong but separate visions in their approach to ceramics.



Nakaguchi, Ippu Sculptural ceramic, handbuilt, oxidation fired. H: 70.0 cm approx

*see Bizen to Hagi
page 7*

There are potters beyond Hope!

"On October 9 1969 a group of seven potters met at the home of Ros Eldridge at the invitation of the hostess.

Mrs Eldridge explained the reasons for meeting together as "... a desire to form a group of local potters who are interested in promoting a better craft with the opportunity of exchanging ideas and working together on projects."

The above is an excerpt from the first minutes of what was to become the Thompson Valley Potters Guild.

At the November meeting they critiqued one another's work, presumably to make sure their work met a required standard, because one of the members had visited a show in Vancouver, which in her opinion "... was not in itself a prestige show, but of a rustic atmosphere, using cedar shelves. The colours were mostly 'earthy' with some decorative pieces."

In December it was decided to form a society and on January 8 1970, with eleven members present the Constitution for the Thompson Valley Potters Guild was adopted.

In March of 1970 they voted to affiliate with the Potters Guild of British Columbia. Because I only have minutes and no financial records I can only assume they joined at that time, and so began an association, which continues today.

The Thompson Valley Potters Guild today has 40 members doing a diversity of work.

We have members working with porcelain, with stoneware, and earthenware; we have production potters, potters who make only functional ware, Raku artists, hobby potters, and sculptors. We have old potters (in age and experience) and young potters (also in age and experience). This exciting mix makes up our community of potters.

The aims of our guild have not changed much from those set out in 1969. We have monthly meetings, still the second Thursday, to share knowledge and ideas.

We have at least two workshops a year to improve our skills and promote a better craft.

We hold two sales a year to show our members' current work and provide the public with a chance to see excellent work.

We have built a lending library to make books and videos available to members.

I have really enjoyed reading through the old minutes. Unfortunately I do not have 1971 to 1981, (the lost decade, I guess), but many memories have been stirred. A lot of our members have been a part of this group for more than 20 years, and so we not only have a sense of being a pottery community, but we are almost like family. We have watched each other's children grow; we have helped each other through tragedy, and we have shared joyful occasions together.

Then every year we get new members, all with a common interest . . . Clay!

One of my reasons for writing this article is to encourage other guilds in the province to let us know how their group came into being. We would love to hear.

Those of us, who function beyond Hope, send our money to the Potters Guild of BC every year, and then we sit back and say they do nothing for us. Well I know the PGBC executive is constantly trying to think of ways to include us ... it's your turn now, secretaries out there ... let us all know about your guild, association or club.

Laura Nyeste

Thompson Valley Potters Guild

ClayLines

On July 7 2002, Julia Maika and Rick Brewster became proud parents of their first child, Josephine Majka Brewster. (Her middle name, Majka is the original Polish spelling of Maika). Weighing 9lbs, 8oz, she was born at the Centre de Maternité de l'Estrie in Sherbrooke, Québec. The new family is doing very well.

Ceramics Production Studio Available

Who are we?

An inspired group of Ceramists/Potters with individual production studios and a shared kiln room.

What do we have?

Studio (only one available currently) with your own window/door. Shared amenities include wash station, kiln room and kilns, security system and monitoring, telephone, 10' ceilings, ground floor, 24 hour access.

Location:

965 Vernon Drive (near Clark & Venables), Vancouver

Contact:

Morley Faber: 604-724-4999
Email: mfaber@telus.net

The Mergartroid Building

Serving the arts community of Vancouver

Kathryn O'Regan Awarded Maureen Wright Scholarship

As the recipient of the Maureen Wright Scholarship, I chose to attend the Metchosin Summer School of the Arts (MISSA). This year marked its eighteenth session. The School was founded by a group of artists who recognized the need to provide instruction and professional development that was being neglected by other art schools. It is on the campus of Lester B Pearson College of the Pacific, which is beautifully situated on the slopes of Pedder Bay Inlet amidst arbutus and fir trees. An idyllic location!

Frequently we look to our neighbours in the US for top quality art schools. MISSA is conveniently located, and stimulates your creativity through multi-media exposure.

As artists, we are concerned about new government policies regarding grants. I spoke to Executive Director, Meira Mathison about the future of the MISSA. Meira indicates that their main concern is the BC Government Gaming grant. They can't depend on getting the grant. They do receive a grant from BC Culture and have since the School started. Without the Gaming grant they will be in great difficulty.

If this sounds like an advertisement / travelogue, well it is. Not only does Metchosin provide exposure to a palette of disciplines, but also it offers great food, hiking, gym and pool facilities. MISSA is a two-week opportunity to further one's interest in a chosen field within a curriculum designed to encourage cross media development through lectures and demonstrations. Involvement was completely up to the individual but you could start your day at 8:30AM with a video on art and artists, followed by your chosen class at 10:00AM. Each evening featured a slide presentation and discussion on the work of instructors.

I attended **Lana Wilson's Innovative Handbuilding Techniques** session from July 1 to 12. The School offered a very diverse ceramics program with one to two week sessions being taught by internationally recognized clay artists such as: **Robin Hopper, Lana Wilson, Jan Edwards, Jeff Oestreich, Randy Brodnax** and **Katrina Chaytor**. On the weekend **Keith Rice-Jones** and **Laurie Rolland** held two-day workshops.



Robin Hopper in outdoor kiln area

It was an exciting time! We had **Jeff Oestreich** conducting a wheel throwing class in the studio below us. During the second week, **Randy Brodnax** began various firing techniques with his group, which included high-fire reduction, low-fire salt, fuming of chlorides, Raku with traditional and non-traditional methods.

Unlike many artists who instruct, **Lana Wilson** teaches! Lana is a teacher who reaches everyone at his or her particular level of experience and background. She is open to all suggestions and encourages sharing, breaking down the learning barriers that may exist. As a result we laughed, shared stories, worked and laughed! Our day consisted of Lana demonstrating all morning. She would suggest the topic, check with all of us about particular interests and then start demonstrating. Usually that demo led to many others and before long the morning was over. The afternoon and evening was ours to work on techniques while Lana checked our progress. She was always available for questions and discussion. We frequently asked Lana's opinion about other art programs that are available to artists throughout the US and Canada.

I asked Lana if she would share her personal viewpoint of MISSA with the BC Guild members: "MISSA is one of the best of the lovely non-degree granting art schools around the US and Canada. It has a rare community spirit partly because it is only three weeks a year and many people return and thus know each other. Some schools that are excellent, like Arrowmont, are year round and thus when teachers or

students return they don't always have the extra-added bonus of students and staff so familiar with each other.

"Another reason it is so outstanding is because it is the love child delight of a small group of people who are committed to choosing teachers with great care. I do have concerns about MISSA's possible fragility. Its financial status is dependent somewhat upon a grant, and these grants are not guaranteed. What few people realize is that every student who goes to MISSA is subsidized by other monies. If the grant disappears then MISSA could have problems.

"What I am trying to say in various ways is MISSA should be delightedly and fully appreciated. It is special!"



Lana Wilson demonstrating
www.lanawilson.com

Another studio that I would highly recommend is the program offered by **Jan Edwards**. Her weeklong class focused on the embellishing of clay surfaces using resists, inlays, carving, stamping, brushwork, slips and sgraffito. Jan is an excellent presenter and is an artist that I would also encourage all Guild members to hear and watch her.

see O'Regan on page 10

Bizen to Hagi by Gary Cherneff

continued from page 4



Nakaguchi, Ippu Ceremonial piece, handbuilt and carved stoneware, oxidation fired. H: 30.0 cm approx

Ippu's pieces have a strong sculptural component. Often they look like they may have been carved out of large blocks of clay. The surface is treated with washes and graphic abstractions that enhance the handbuilt or wheel thrown vessels. Many of these are ceremonial objects or are appropriate as flower containers for Ikebana arrangements. He has been influenced by his travels in China and has created a number of bell shaped containers which recall folded geological formations vaguely spiritual and meditative in feeling. We sense a

bit of his deliberation upon the role that man occupies within nature. This is even more explicit in his large sculptural piece of a female form emerging from the shell of an egg.



Nakaguchi, Miyuki Decorated plate, stoneware, carved and incised slip, oxidation fired. Dia: 28.0 cm

Miyuki on the other hand embellishes her pieces with drawings of fishes, horses and foliage. Her scale is more intimate and domestic. She is more likely to include the daily functions of pottery into her designs—useful cups, plates and bowls.

see Bizen to Hagi next page



Vancouver Island Pottery Warehouse

Great selection and helpful friendly service.
If you have a ceramic question we'll have your answer.

Find us ten minutes south of Nanaimo. Take the Morden Road turnoff and turn right on Wellington Road.

**#5, 2071 South Wellington Rd, Nanaimo, BC.
Ph: 250-716-9966 Fax: 250-716-9960**

Bizen to Hagi by Gary Cherneff

continued from previous page

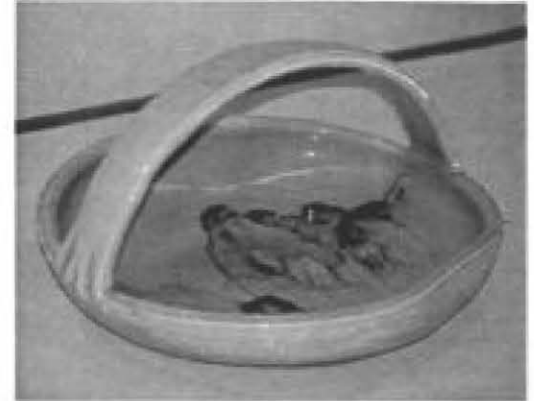
Her turquoise and black colour palate is exotic and her subject matter invites dramatic speculation. My personal interpretation allied them with Greek mythological vase painting and Middle Eastern painted turquoise tiles. Most of their work is fired in a large top loading electric kiln, which they do fire in reduction when required. The studio has racks of plaster press moulds that Ippu uses to reproduce complex forms on which he can then vary his approach to surface treatment.

After a night with friends in Hiroshima and a day touring the city we head towards the town of Hagi. Like Bizen-yaki, Hagi-yaki is an important regional and historical ceramic tradition. It is highly esteemed in the tea ceremony and is regarded along with Raku-yaki and the ware from Karatsu as one of the three most desirable traditions for tea utensils. Therefore it carries a lot of cultural expectation and is the sub-

ject of a highly developed cult of connoisseurship.

The town of Hagi itself is near the southern tip of Honshu facing the Korean peninsula. A well preserved historical district reflects its function as a Samurai town with a sternly ordered grid of streets and austere, but beautifully crafted architecture. The story goes that captive potters from the Japanese military campaigns in Korea were brought here to establish their craft using local materials. The town has a wonderful pottery museum dedicated to the master potter Taibi Yoshika. The Noborigama kiln is still intact there and there is also a gift shop where you can buy one of his works for a very handsome price. But one can also wander the old town streets in search of tea bowls in small family run shops. Good work can be had at reasonable prices if you look for young artists and avoid big names.

Hagi, the final article by Gary Cherneff, will appear in the November/December issue of the bc potters.



Yoshika, Taibi Kaiseki serving tray from Hagi, earthenware, glazed and woodfired. Dia: 27.0 cm approx

You are invited to THE MAD POTTER'S - 1st Birthday Party

When: Saturday, October 26, 2002 from 10 am to 5 pm

Where: # 6 - 3071 No. 5 Road, Richmond (near Ikea)
Tel: 604-244-3734

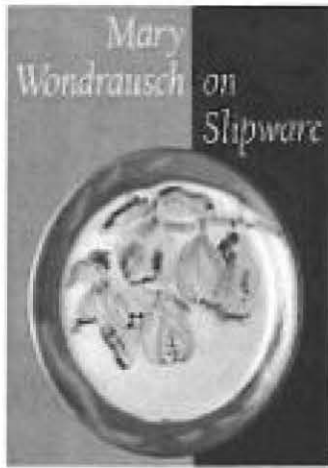


We will be celebrating this big day with
Sales, Demos, Games, Prizes and Cake!

RSVP is not required.

Store Hours:
Tuesday to Friday ~ 10 to 7 and Saturday ~ 10 to 5

Book Reviews



Mary Wondrausch on Slipware
Hardcover, Colour Photos,
144 pages
\$40.00US
Pub. The American Ceramic
Society and A & C Black
Publishers Ltd., December 2001
ISBN: 1-57498-149-8

Wondrausch's authoritative look at slipware gives us a complete background on painterly ceramic trends across Europe from Medieval times to the present day. In

this revised reprint the author asserts that "Earthenware is the most difficult of all ceramic disciplines. It can be compared to working in watercolour as opposed to oil. Everything that you do is final, irrevocable. Fixed in the kiln are all the accidents of glaze application that can be so exciting in stoneware, but in low-fire red clay are a disaster." In this classic, supplemented with plenty of colour images, the author walks us through the aesthetics, historical import and current cultural trends of slipware.

Divided into three sections, *The Practice*, *The History*, and *Business Affairs*, Wondrausch presents a broad spectrum of primarily English, but also other traditional European slipwares. *The History* chapter is by far the most interesting, with a particularly intriguing section on clay and the written word. She has assembled ten pages of transcriptions of slip-trailed or incised writing on various pots from a wide range of cultural settings. For example, an unidentified pot from 1708 on which was inscribed an ever so lyrical declaration: "As a ring is round/ and hath no end/ so is my love/ unto my friend", or the more ribald rhyme on a chamber pot: "Use me well and keep me clean/ I'll not say what I have seen." These writings tell us a lot about the societies the pots were made for, and also a lot about a role that ceramics and potters no longer play in our culture.

Wondrausch addresses this and other sociological aspects of slipware in a section within the historical chapter entitled *The Demise of the Rural Potteries*. Here she informs us that the commemorative function of slipware is the major reason why these wares have survived to present day. Families and communities have kept the wares as treasures not simply because of their technical mastery and beauty, but because the pots themselves contain both emotional and cultural significance for the people they were made for.

Following the historical overview of the ware, Wondrausch then examines the revival of slipware in current times. She focuses primarily on selling to modern consumers; her references to clay, materials and glaze recipes are strictly geared to the British potter. Despite this, anyone working in earthenware, or interested in the painterly wares of contemporary ceramics, will find the whole book an interesting read. Particularly here in a province where the ceramics have been dubbed "vigorous and shiny"¹, BC potters will enjoy tracing the roots of their exuberant colourful aesthetic.

Pioneer Pottery
by Michael Cardew
Co-published by A & C Black
London and The American
Ceramic Society 2002
352 pages
Black/ White, Colour plates
\$45.00US
ISBN 0-7136-5945-9

Many of us have read and still treasure Leach's *The Potter's Challenge*. We refer to Rhodes's *Clay and Glazes for the Potter* and Hopper's *The Ceramic Spectrum* when lapses in memory over the function of ingredi-

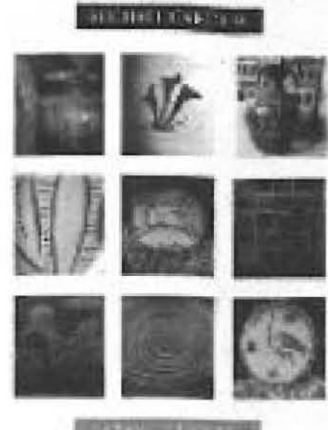
ents drive us back to the studio library. Other books we read over and over for the sheer pleasure of reminding ourselves why we ever became potters in the first place. One of these books is Michael Cardew's *Pioneer Pottery*.

Commemorating the 100th anniversary of Cardew's birth, this classic was re-released as a co-publication of A & C Black and the American Ceramic Society in a hardcover format. It features a section of photographs of both Cardew's own studio in England as well as several potters, pots and kilns in Africa where Cardew spent twenty-three glorious years. *Pioneer Pottery* draws on these years in Africa "... a potter's heaven" as well as those spent with his mentor, Bernard Leach. It covers the technical as well as aesthetic and even philosophical aspects of making pottery.

In the introduction by Cardew's son, Seth, he informs us that many references to materials, equipment and organizations are outdated but were included just as they were written in the original publication 'for posterity'. There are very few dated aspects of this book and it remains a relevant and engaging read for anyone interested in the subject. It is an overview of the craft with chapters covering the topics of *Geology*, *Pottery Bodies*, *Making Pots*, *The Kiln*, and finally, *The Product*. This last chapter is a refreshing and inspiring essay which Cardew begins by declaring that "The training of a potter is a process limited only by the span of his life." His elegant and poetic prose is charged with enthusiasm and love for the medium and it reads like a sage grandfather's advice that will inspire generations to come.

Rachelle Chinnery

Pioneer Pottery



1. Dr Carol Mayer, Curator of Ceramics and Ethnology at the Museum of Anthropology, University of British Columbia, essay titled *Vigorous & Shiny in Made of Clay: Ceramics of British Columbia*, Vancouver: Potters Guild of BC, 1998, pp. 1-16.

Kathryn O'Regan Awarded Maureen Wright Scholarship

continued from page 6



Jan Edwards

Here is Jan's impression of the MISSA experience: "Let me say first that I've been involved with several workshop programs over the years, and for me the workshop experience is the best way to be involved with learning or teaching art. I appreciate the opportunity to immerse oneself in the process, and let things evolve over time. Being in a community of people similarly occupied adds hugely to the experience. To me this is much more satisfying than

trying to sandwich artmaking into the increasingly complex fabric of our lives. This is particularly true when we are trying to learn something new, or coax emerging work out of wherever it comes from.

"This year was my second time teaching at MISSA. It was totally magical for me. I don't know what it is about MISSA that makes it so special. I think it has to do with more than the remarkable beauty of the setting, comfortable surroundings, great food. It's not just the delightful mix of students, extremely well planned program and inspiring teachers. It's something about the vision perhaps, containing a largess of spirit that just flows from the top. More than anywhere else I've been, MISSA is about the joy of artmaking."

We were encouraged to make frequent visits to all studios and observe work in progress. Artist and Governor-General's Award winning poet, **Heather Spears** conducted *Drawing Music and Song*, *Intensive Life Drawing*, and *The Human Head*.

She is a mesmerizing speaker. Other studies included: *Watercolour Painting*, *Acrylic Painting and Developing the Surface* with **Wendy Welch**, *Poetry* - **Liz Phillips**, *Landscaping Painting* - **Vicky Marshall**, *Metal Vessels* - **Crys Harse**, *Experimental Photography* - **John Taylor**, *Brush Usage* - **Lorne Loomer**, *Master Poetry* - **Patrick Lane**, *Photography* - **Sharron Milstein**, *Mixed-Media Acrylic Landscapes* - **Jim Davies**, *Papermaking and the Book* **Kathryn Lipke**. Saidye Bronfman award winner **Dorothy Caldwell** taught African and Japanese resist techniques with indigo and another program she called 'expressive stitch'. In 1997 she received a research grant to study women's textile co-operatives in India resulting in *Stitching Women's Lives*, an exhibition of Sujuni embroidery from Bihar. Her students produced a stunning display of design and colour!

continued on next page

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Kathryn O'Regan at MISSA

We finished at MISSA with a tour of Robin Hopper's garden. It is an amazing Japanese-Canadian garden with wonderful works of art incorporated into the landscape — not to be missed!



Robin Hopper's garden

My MISSA experience was very inspirational! I had waited a number of years for Lana to return to the school and it was well worth the wait. Lana Wilson would be a fabulous speaker to invite to our next Clay Symposium. Lana and Jan Edwards are a joy to watch, listen to and work with!

Kathryn O'Regan

A \$10 MISSA membership will put you on their mailing list, provide discounts and invitations to special events; email <missa@pearson-college.uwc.ca>.

NWCF North-West Ceramics Foundation

NWCF offers two grants.

The **Maureen Wright Scholarship** honours the self-taught Vancouver potter, Maureen Wright. The scholarship awards \$200 towards any short-term educational activity. Applications accepted anytime.

Potters Guild of BC Scholarship is an annual scholarship of \$500 awarded to an individual member of the Potters Guild of British Columbia for the purpose of continuing education or professional development. Applications accepted up to March 31 and awarded on May 31.

Applications and information available by writing to the Potters Guild of British Columbia, PGBC Scholarship 1359 Cartwright St, Vancouver, BC, V6H 3R7 or see website www.bcpotters.com.

Soda Firing Workshop

October 16, 23 & 30, 6:00-10:00PM
Unloading Sunday, November 3
Shadbolt Centre for the Arts, Burnaby

The introduction of soda into the firing process produces a unique effect on the work, not achieved in any other way. Our versatile, 2-chamber OMBU kiln is unusual in that it has the ability to fire work using wood, soda or gas, alone or in combination.

Bring your cone 10, bisqued pieces (enough to fill a minimum of 3 cubic feet of kiln space). The first session is spent glazing the work; the second is loading the kiln; the third involves the firing and then, finally, unloading and discussing the results in week 4.

This course may be repeated in the Winter session. Call 604.205.3012 for details, or 604.291.6864 for registration. Shadbolt Centre for the Arts/Wednesdays, October 16, 23 and 30, 6:00-10:00PM. Unloading Sunday, November 3, 1:30-5:30PM.

POTTERY SHOW & SALE

Saturday and Sunday
November 9 & 10
10:00 AM - 4:00 PM

Cost: \$89.00 for 2 days

Location: Capitol Hill Hall,
Burnaby

For more information please call

Jean at 604-986-7212 or
cell 604-722-7965

or Carol at 604-435-1787

Travel to Mexico with Denys James

San Miguel de Allende

November 28-December 13
Workshop/excursion/language/art

Fee \$1995-2195. Includes airfare from Vancouver, transfers, accommodation, all meals, tuition. Variable return dates.

Oaxaca

January 16-February 4, 2003
Workshop/excursion/language/art

Fee \$2050-2250Cdn. Includes airfare, transfers, tuition, homestay and breakfast with Mexican family.

Information & Registration

Denys James
182 Welbury Drive
Saltspring Island, BC, V8K 2L8
Phone/fax 250.537.4906
<denys_james@hotmail.com>
website: www.denysjames.com

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- by visa, cheque or cash in person at the Gallery of BC Ceramics.
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or <bcpottersmembership@bcpotters.com>

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Thanks to Rona Hatherall, Carole Matecha, Marie Smith and Lewis Kennett who make certain that the newsletter is mailed.

Contacting the Gallery

Gallery Manager Kimcha Rajkumar
contact 604.669.5645
<galleryofbcceramics@bcpotters.com>
address below

Gallery Hours for the October
10:30 - 5:30 daily

1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627



Website Update

Link your personal web site with bcpotters.com by emailing your website address to Rachelle at <bcpottersnewsletter@bcpotters.com>. The more interesting sites we have listed, the more attention the site will attract. We have been getting hits from around the world inquiring about BC potters. So link up soon and help raise our BC profile.

For Sale

Kiln custom built McLennan, almost new, great condition, kiln furniture included, 5 cu ft. \$1100 OBO. Charlotte 604.708.9232

Estrin kiln model LF 3, 18" sq interior with metal cover, thickly insulated on wheels, includes shelves and glazes. \$675 OBO Fiona or Rami 604.541.6144

Wanted

Electric kiln, 10-12 cubic ft, fires to cone 6. Marta 604.254.096

Where to buy **precious metal clay**? Two
Two Lai <twotwolai@aol.com>

Correction

President's Report
last month

The Gallery is a quarter million dollar activity, not a million.

Board of Directors 2001-02

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POTTERS GUILD OF BC NEWSLETTER

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The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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